

"That Day," a Social And Ethical Drama, Comes to the Bijou

Dr. Anspacher Portrays What May or May Not Happen to Those Who Rove the Illicit Path

"That Day," a comedy drama by Louis K. Anspacher, produced at the Bijou Theater by Richard G. Herndon, with the following cast:

Geraldine Duquesne	..... Hedda Hopper
Dr. Eric McKay	..... George MacQuarrie
Lloyd	..... Agnes Atherton
Elmer Wyndham	..... Helen Holmes
Robert Sinclair	..... Alfred Swenson
Sylvester Carls	..... Frederick Friedell
Mrs. Robert Sinclair	..... Frances Neilson
Mrs. Albert Dunham	..... Betty Linley
Raymond Spencer	..... Edward Fielden
Ray McKay	..... Robert Harrigan

In public utterances as philosopher and wit and as a playwright who weaves the toga and purple stripe, Dr. Louis K. Anspacher has exclaimed upon plays of the physical melodrama, featuring hairbreadth escapes and colossal pranks of fortune. And contrariwise he has rapidly prophesied the theater of ideas, the protagonist of the social and ethical play. Yet in "That Day" he has not disdained the antics of fortune, though somewhat refining on grosser devices of melodrama, which lends him, if not art, at least the confidence of coincidence.

From one to whom much has been given much must be expected, and perhaps a word of preparation should be conveyed to the playgoer who, laying much store by the banner of noblesse oblige, looks to Dr. Anspacher to keep the faith. As a narrative sufficiently engaging to entertain an evening in the theater embodied forth in personages fairly interesting, "That Day" justifies its existence, which of course suffices the house of entertainment; and no one would ask more, but for an expectation that the prophet's mantle would smite the Red Sea waters.

The author presents a pair—Hedda Hopper and Alfred Swenson—in an irregular relation, their love blooming beyond the walls of the conventional garden. In the roots of the flower are planted deep in the conventional soil.

Two sets of circumstances are arranged, so that the wronged wife suspects and is about to lunge as a correspondent another woman than the wild housewife from whom her errand spouse has finally disengaged himself. A blackmailing lawyer (Frederick Friedell) proceeds to make the moral smugglers pass by their "contraband luxuries."

Hedda Hopper, with unshriven bosom, takes as her lawful mate a country physician (Robert MacQuarrie), and the conflict turns on the trap in which she finds herself when, in order to save the innocent woman, in order to save the husband, she realizes that love is not enough and that unto love must be added hope and faith, and the greatest of these is faith. Miss Hopper portrays with sympathy and intelligence the bewildered heroine.

The unhappy wife confesses that she considered herself an honest woman when she gave herself to her lover, but that she did not see clearly at the time that love was not enough. And it is when she starts to leave his roof that the husband also realizes that love is not enough and that unto love must be added hope and faith, and the greatest of these is faith. Miss Hopper portrays with sympathy and intelligence the bewildered heroine.

B. F.

"Dolly Jordan" Is Story Of Early English Stage

Gives Episodes of 38 Years in Life of Beauty Who Was Prince's Morganatic Wife

"Dolly Jordan," by B. Iden Payne, presented by John G. Bland, at the Bijou Theater, with the following cast:

Mrs. Bland	..... Marion Abbott
Mr. Swan	..... Walter Rutland
Mr. Richard Daly	..... Josephine Victor
Mr. Tate	..... Alphonse
George Ingham	..... Hartley Power
Mrs. Robinson	..... Adelaide Zelle
Mrs. Smith	..... Catherine Calhoun
Mr. Hobbes	..... John Rogers
Mr. Richard Ford	..... Vernon Kelso
A. C. Call	..... George Ryan
A. How Street	..... Kevin Mantion
Miss Skelley	..... Shirley Garton
Ellen	..... Bill Middleton
Captain the Hon. William Bland	..... Charles Esale
H. R. H. and the Duke of Clarence	..... Langhorne Burton
Landlord	..... Harold Schuchaney
Mr. Edward March	..... Burdette Kappes
Mr. John Barton	..... Reginald Carrington
Jeannette	..... Denise Corday

"Dolly Jordan" is episodic and biographical, highlighting in four acts and eight scenes, thirty-eight years in the life of one of England's favorite women of the stage. The atmosphere of the playhouse is well preserved in all of the incidents, from the time Dolly is discovered ironing her ruffles and listening, at the same time, to her scold of a mother, until Dolly dies a heartbroken exile at St. Cloud.

The jealous and squabbling players, gathered in the green room of the Theater Royal of York, could have proceeded with a performance of "The Beggar's Opera" without changing from their street clothes, for B. Iden Payne, who designed the scenery and also the costumes, has properly clothed them in garments suggestive of the charming play and the manager, although

Hedda Hopper



In "That Day," at the Bijou Theater

Josephine Victor



She plays the title role in "Dolly Jordan," at the Bijou Theater

most of those present on the stage last night chose to play them as if they were trying to reach the topmost balcony of the Metropolitan Opera House, were amusing and colorful.

Josephine Victor, as Dolly Jordan, nee Bland, conceivably has a role which requires a flexibility of playing, since she indicates the passing of nearly two score years in the life of the woman who, in her time of success, became the morganatic wife of the Duke of Clarence, later William IV. Miss Victor does splendidly with the many opportunities given to her. She makes a pretty picture as Viola when she first wins honors as an actress at York, plays delicately a love scene with a young actor, who decides not to trust his heart; with quiet, graceful dignity



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she requests the Duke of Clarence to cease the attentions which are causing her embarrassment, and is convincing in the emotional scene when she learns that she has been the victim of deceit and ingratitude, and that she must flee to France to escape debtors' prison. All in all, capital work in a play of loosely strung incidents, inevitable, perhaps, when an author attempts to encompass a lifetime in a thing so limited as an evening in the theater. Drinkwater was satisfied with less than eight years in the life of Abraham Lincoln.

On the Screen

"Trifling Women" at the Astor a Growsome but Well Acted Story

By Harriette Underhill

A picture which Rex Ingram calls "Trifling Women," but which we insist on calling "Black Orchids," its original title, opened at the Astor Theater Monday night.

Ingram waxes the story as well as directed the picture, or perhaps we should say not quite so well, for the most interesting thing about an Ingram picture will always be the direction. Close on the heels of this comes the fine performance of that ardent young actor, Ramon Navarro, and the gorgeous beauty of Barbara La Marr. Navarro is a real actor, for in appearance and personality he is a totally different man from the one who played Rupert in "The Prisoner of Zenda." As every one has been anxiously awaiting his appearance in this picture it may be as well to finish with him before going on to the other high lights in the new picture.

Ramon Navarro seems to us to make every man who ever wore the hero's laurels look to his woe. He is sincere, extremely handsome, and his acting is facile and intelligent. In appearance he is a cross between Rodolph Valentino and Richard Barthelmess. No wonder Rex Ingram felt that he spotted an embryonic star when he spotted Navarro, for he is a graceful and expert fencer, an athlete and splendid horseman. What more can the camera ask?

The story of the black orchids is a growsome one, but it has a happy ending. It is a story which Leon de la Roche, a French novelist, is reading to his daughter, Jacqueline, because she trifles with the affections of her fiancé. Just why he should read this horrible tale to his young and only mildly flirtatious daughter, we can only say as a warning is something that we never shall be able to understand.

It is palpably a dragged in situation so that the story may have a happy ending, but by the time Zareda, the lady of the black orchids, dies with her head lover in her arms in a dungeon filled with crawling things, you forget that there is such a person as Jacqueline, who is being taught a lesson.

Barbara La Marr, more lovely even than in "The Prisoner of Zenda," is seen as Jacqueline, and again as Zareda, the wicked woman. Navarro is seen as Henri, the young lover of Jacqueline, and in the black orchid part he is again the lover of Zareda. Needless to say he is excellent in both roles.

Jacqueline displaces her father by trifling with the affections of young Henri, and he is pictured on route for the lake where he threatens to drown himself when her father tells her about Zareda, the enchantress of Paris.

who cannot be true to any one. She starts out as a coquette and finishes by being a murderer. Edward Connolly is seen as the old Baron de Maupin. He is madly in love with Zareda, who in her spare moments makes a fortune by reading the crystal to her rich and fatuous friends. The title story says that the old Baron believes that youth is only a question of mind and makes up. His young son, Ivan, is also madly in love with Zareda and she with him, and when the father learns of it he sends his boy to war and enlists the aid of his friend, the Marquis Ferroni, to help him win Zareda. But the Marquis falls in love with Zareda, too, and after killing the old Baron, with the assistance of a pet ape which he harbors along with a Persian cat and a bowl of goldfish, she marries the Marquis for his money.

When Ivan returns from the war she forces her husband to challenge him, knowing that he cannot stand up under the skill of the younger man with the foils. It all happens as she plans. The husband falls to the ground, pierced to the heart and the Avian cians say that he is bleeding to death. Still, with all that, he manages to live a couple of days and arrange the wedding of his son and the girl he loved. The husband's heart is so wounded that he dies. The tale is so horrible that probably the only way it could be done on the screen was the way Ingram did it, and it is interesting in spite of its many weak spots.

You can't help feeling that Ferroni is pretty husky for a dying man, however. He drags people up and down stairs and hurles them about quite easily just before he dies.

Lewis Stone gives an excellent performance in this part, but it seems strange not to see him playing the hero. Others who played the Avian cians are the old Baron, Hughie Mack as the innkeeper, Pomeroy Cannon as the novelist, Gene Poyet, John George, Jesse Weldon, Hyman Bininsky and Joe Martin in the less important roles. The monkey, which figured so largely in the plot, is one of the most uncanny animals we ever have seen. He looks as though he would stick up his nose at Darwin and his theories.

There is a prologue with the Baroness Norra Rousska, who appeared in "Zenda," and the music is also reminiscent of "Zenda."

British Schooner Crippled
BOSTON, Oct. 3.—The British schooner "J. J. Taylor," reported by wireless to-night, without giving her position, that she was crippled by a hurricane and out of provisions. "Making for the nearest port if weather permits," the message added. The vessel cleared from Pascagoula July 22 for St. Thomas.

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Dry Agents in List Of 30 To Be Named By U. S. Jury To-day

Former City Magistrate Also Expected To Be Among Number; Action Result of \$250,000 Rum Thefts

The Federal grand jury is expected to hand up indictments to-day against thirty individuals, including a former city magistrate and several prohibition enforcement agents, in connection with the disappearance from several government warehouses here of liquor valued at \$250,000. Recent whisky thefts in other parts of the country are said to total \$5,000,000.

The indictments are believed to be based on evidence submitted to the grand jury by Major John Holley Clark Jr., of the United States District Attorney's staff. It was said at the Federal building yesterday that prohibition agents are alleged to be directly concerned with the thefts. One officer was trapped by the investigators, and after being severely grilled is said to have confessed his part in the looting. This confession is declared to involve at least one high official of the enforcement forces in this city.

The revelations were checked up and the bank deposits of the suspects were put under careful scrutiny. These deposits are reported to have been increased to an extent that amazed the investigators, it is charged, and led to the examination of other officers, who also are said to have confessed. Abraham Toplitz, an enforcement agent, was relieved of his badge at Prohibition Headquarters yesterday, but was dropped from the pay roll pending a further inquiry into the charge that he accepted a bribe. He was arraigned before United States Commissioner Hitchcock and held in \$3,000 bail. Major Clark alleged that, on August 2, Toplitz demanded and accepted a bribe of \$1,000 from Dr. Maurice A. Strum, of 237 West Seventy-fourth Street, to quash a complaint against the physician charging violation of the Volstead act.

"Prior to accepting the bribe," the complaint reads, "Toplitz succeeded in purchasing from Dr. Strum two bottles of whisky, in violation of the Prohibition law."

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The Stage Door

George C. Tyler and Hugh Ford announced to-day that the first time of the Montauk Theater, Brooklyn, next Monday night, thus far, has been the most successful in the history of the theater.

Those who are to appear with Jeanne Eagles in "Rain," opening next Monday at the Montauk Theater, Philadelphia, are Fritz Williams, Rayley Holmes, Katherine Brooks, Shirley Temple, Charles K. Williams, William H. Hays, Harry Q. Brown, Robert Kelly and Norma Whitehead.

David Belasco has extended the engagement of "The Sign of the Cross" at the Lyceum Theater from October 28 to December 15.

The Selwyns have changed the title of the musical comedy "The Sign of the Cross" to "The Sign of the Cross" and the Lyceum Theater from October 28 to December 15.

"The Old Homestead," Denman Thompson, has been put on the screen and is to be presented at the Lyceum Theater, Brooklyn, next Monday night, thus far, has been the most successful in the history of the theater.

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